



TAPE MOLD

ISSUE ONE

DOUG ROBERTSON

Resurrects *Haunted Wren*
for one last night of
Trick R' Treat

STUART WALL

Makes Judge Wopner the
Hellroller's next victim

VIDEO SPOTLIGHT

World Premiere Home Video

GORDY FALK

Madman or pumpkin-carving genius?

... and more inside



MEDIA



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VHS
CULTURE



Photo by Ally Orlando

Welcome to the first issue of *Tape Mold*! *Tape Mold* was designed to be an extension of my website, *VHShitfest*, but I hope it comes across as more than that. I want to be the guy digging around looking for the stuff that no one else is talking about. My goal is to talk to the people you won't see interviewed in any other zines in 2012 and review the movies the majority of the world would have never even give a chance.

This zine is done out of love for VHS and the obscure. I want to learn as I'm writing this and I hope others learn (and laugh) with me. And just remember one thing: *Tape Mold* is totally harmless. Stick it in your VCR. Nothing will happen, I promise. *Tape Mold* is brought to you by Dan Kinem and Ally Orlando. Dan does the writing, reviewing and interviewing; Ally does the designing and editing.

GEE CHAZ, I SURE
DO LOVE TAPE MOLD.
BUT I WISH I WAS
MORE KEEN ON IT!

SILLY BETTY—
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UHS REVIEWS

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HAUNTEDWEEN

Movies like *HauntedWeen* are what make me appreciate VHS even more.

The format can not only provide you with a way to direct your own feature-length film, but also a way to get it seen by the masses. *HauntedWeen* is the perfect example.

When Director Doug Robertson wanted to go out and make a movie, he enlisted the community of Bowling Green, KY to help.

When he finished the film, he started his own label (Consumer Video) and had more than 2,000 copies released around the country. In fact, in a store a couple towns over from mine there is still a copy for rent!

Because of the VHS format, *HauntedWeen* is now a highly sought-after collector's item and in my opinion, an underrated cult classic among the ranks of *Blood Frenzy* and *Slaughter High*.

The movie opens with The Burber Haunted House where kids go to get scared... and get axed.

Young Eddie Burber isn't allowed to work at the family's murder mansion, despite it being his dream job, so instead of playing with his toys like a good boy, he puts on a mask and sneaks in to scare a little girl.



HauntedWeen VHS cover (1991)

He ends up scaring her to death, literally, and instead of scolding him, Eddie's mother says, "We need to get far away from here." They abandon the house of horrors and move to a cabin in the woods.

Twenty years later, coincidentally in October, his mother falls to her knees and dies, which gives Eddie the excuse he needed to finally go after his dream... right after he screams 'Nooooo' in possibly the most hilarious *Frankenstein* homage ever.

The movie really picks up when we are introduced to a fraternity of bros in trouble and in need of money. They keep throwing parties, but all the money is spent on booze before the party is even finished.



Hanks and friends partyin'!



Hanks loves him some chubby girls.

Hanks, the really stupid bro with the fakest sounding hillbilly accent ever (who you actually grow to love as the movie goes on) comes up with the idea to create a haunted house in the old abandoned haunted house. Genius.

It's been twenty fucking years and the house is still intact and the sign is still hanging. If a little girl died in there you would think the place would have been destroyed for the girl's parents sake at least. Nope, it's still intact and ready for a bro bash like you've never seen.

Eddie hears about this possible party and donates them the keys to the place. The cops even come by to stop this haunted hoedown from happening, but because they have the keys he's like, "Welp, it must be okay, then!"



Cooler 35-year-old at the frat party.

While this is happening, the main bro, Kurt (played by Brien Blakely), has a crush on one of the hottest female actresses to ever appear in a straight-to-video slasher, Mel (played by Blake Pickett).



Mel (Blake Pickett) looking fine.

She reminds me of a cross between Traci Lords and Kelly Bundy.

They keep breaking up and getting into fights that don't matter.

I mainly bring up this subplot because I need to give props to Blake, she is a goddess and she even gets naked, too (!), which doesn't happen often with female leads.



Kurt and Mel smooching.

Rock music blares as the frat fixes up the place for a night of scares they'll not soon forget.

They miss decorating one room, which is where Eddie sets up shop. He decides to actually kill people and torture them in front of the audience.

The audience is under the impression it is all fake and this works pretty well as a clever horror plot device. Eddie even manages to find a working electric chair somewhere.

One by one the bros are picked off and brought to Eddie's chamber.

The audience gets so sadistically into the killings it's hilarious. Little kids are screaming stuff like, "Cut his head off! Yeah!" and "Batter Up, Dude!" Eddie hams it up for them and you can tell he really loves being an actor.

Finally the fake accent-having bro, Hanks, realizes this isn't right and tells everyone to run (think the scene in *The Blob*). He manages to save Kurt and Mel from near death and they begin fighting.

Hanks wields a flame thrower and catches Eddie in the face, but doesn't kill him.



(Top) Eddie with his face on fire.
(Bottom) The flaming truck still rides.

Eddie escapes and is driving away when all of a sudden Kurt shoots two bullets near the truck (which is well over a block away) and the truck explodes immediately.

THE END... WAIT!

The flaming truck begins to drive again right before the credits roll. Is Eddie alive? Will there be a sequel?

Well, according to the credits there was supposed to be, but according to the facts, there isn't.

**COMING SOON
HAUNTEDWEEN II**

This movie manages to have all the right elements that a slasher needs: nudity, teens, gore, a quick pace, rock music and Halloween as a backdrop to the madness.

It is as entertaining as you could expect a slasher to be. It's genuinely well-done for the budget they had and is going to be a new staple of my Halloween movie marathons.

I highly suggest seeking this out, whether it's the VHS or the new DVD, it's a great movie that deserves more credit.

The VHS was released by Consumer Video and normally sells for a decent chunk of change online. It has much better cover art than the DVD, but the DVD has a ton of special features you won't want to miss. I suggest buying both like myself!

MACON COUNTY WAR

Most people reading this will probably know the name Bret McCormick -- whether it be from his monster movie masterpiece, *The Abomination*, or his 1990s direct-to-video action films

-- but many people seem to ignore his follow-up to *Abomination*, *Macon County War*.

It's possibly because the only release of the film I could find was a shitty 90s EP release by MNTEX or possibly because the film is an overly long and boring disaster.

The movie stars Dan Haggerty (as Cole) in the role of a gee-tar playin' drifter. He rolls in to Macon County to visit his brother, Nate, but the entire town is at war and nobody feels the need to explain why.



Haggerty as the gee-tar playin' drifter.

Cole is just minding his own business, trying to visit his brother's ostrich farm, and some old guy pulls a gun on him. What up with that?



Macon County War
VHS cover (1990)

He finally makes it to his brother's house. They sit down and have some of Old Man Roger's infamous 'shine.

Everyone is being secretive about what is going on, even Nate, but Cole wants to get to the bottom of this.

The very instant he attempts to do something, however, he is shot in a drive-by shooting and is bed-ridden for nearly the entire movie. This is likely because they could only afford to use Haggerty for two days, while the rest of the film took weeks.

There's a weird conspiracy going on and an F.B.I. agent with a huge gap in between his front teeth shows up out of nowhere. He knows something, but is as vague as possible.

By this point, I realized whatever was going on in *Macon County* was never going to be revealed and even if it was, I stopped caring an hour ago.

There's even some needless back-story thrown in about how Cole tried to be a folk singer and failed.

Everyone is after Nate's stupid ass. After some really boring car chases and shoot-outs, they capture him and tie him up. The F.B.I. is in on it. Cole hears about this and leaves the bed to go on a killing spree.

Nate and Cole end up saving the day in a mind-numbing shoot out scene that calls into question everything you ever thought was cool about action movies. It ends on a freeze frame of Dan Haggerty downin' some of that ol' moonshizzle.

It was released too late to fall under the hixploitation films of the 60s/70s or to capitalize on *Dukes of Hazzard* popularity. It's in its own little world. I could imagine it playing on TV really early in the morning. It's overly dramatic and painfully boring; perfect for falling asleep to. I wouldn't suggest it to anyone but completists of Bret McCormick's films.

Look for an interview with McCormick in the next issue!

BACK STREET HUSTLE

As any VHS collector knows, the likelihood of the cover art lying to you is so high it's insane - it's basically a minefield out there of bad movies -- but for some reason I didn't think *Back Street Hustle* would be the seamless bore-fest that it turned out to be.

The movie opens with a con man named Busher rolling into a town and beating two drunkards at a game of pool. Not only do these fools lose all their money, they also lose their car. During this pool match he somehow gets mixed up with a kid who ran away from his foster home named Toby. Toby says he is, "Hangin' 'round the pool hall just ta get eatin' money."

The two guys he beat are pissed and remain this way the entire film. They track down where the con man is staying and try to bust the door down, but the kid fools them.

Busher tries to leave town after this near violent experience, but the kid tries to come with him. He offers the kid \$100 to leave him alone, but Toby won't listen, so of course he ends up taking him on the road using him to con people. They actually work well as a team.

A bunch of random shit keeps happening to give this movie more length, like a trucker tries to run them off the road so they go and con him out of some money or they meet two girls and have a night of fun. Really this is the type of movie that,

without likeable characters, fails miserably, and in this the characters are just too bland to make it entertaining.

They bet on horseback racing and win, which furthers their friendship and bond. It's basically the story of two boys who just needed some affection and companionship. They finally try to fuck with the wrong people to fuck with and get their asses beat and all their money stolen, but guess who's hand was in the guy's back pocket stealing it back? Damn right it was Toby! They embrace each other in a hug. Beauty.



Back Street Hustle
VHS cover



Busher and Toby's friendship blossoms.

The film was released under the title *Three Card Monte* and has pretty much all but been forgotten about. The only reason I gave it the time of day was because of the seductive cover which basically makes the movie look a hundred times better than it actually is. It also happens to have been released by World Premiere Home Video, a company that I love. Up until I got this tape I didn't even know it existed. I would say it is probably the rarest title known by this company besides maybe their *School-girls in Chains* release. I wouldn't suggest anyone bother with this unless you are a diehard VHS collector and have the same love for World Premiere that I do. I'd suggest watching *Paper Moon* instead, which is the same plot but done a thousand times better.

HALLOWEEN HOWLS CD



It's not uncommon for a video company to include novelty items with their VHS in order to get people to buy them. I've seen everything from a pumpkin carving knife to a bottle of "Monster-Go-Away" spray. But few things have been as out of place and stupid as the *Halloween Howls* CD that came packaged with the UAV *Night of the Living Dead* release.

By this point (1998) there were probably over 100 different releases of *Night of the Living Dead* in the U.S. alone. I mean, it only makes sense considering it may very well be the best horror film in the public domain, so it didn't make sense for a company not to release a version of their own. However, UAV is the exception to that rule.

Before I even get to what is on the CD, lets talk about how the thing was packaged. The CD was slid inside the clamshell with no case or anything. In fact, nowhere on the release does it even explain why there is a CD. In my opinion, CDs don't even belong anywhere near a VHS. I despise discs. But to put this thing in there with no explanation is absurd. In a sign of

sheer luck, or misfortune (probably the latter), I actually found the official release of *Halloween Howls* (in Ally's basement no less - She doesn't remember how it got there) which comes with a case and a little explanation as to what is on the damn thing. It promises to have some of the scariest, hair-raising, heart-stopping, and spooky sounds ever recorded. This I am dying to hear.

Now that I have two copies of *Halloween Howls*, it better be damn good. Well, of course it is terrible. It consists of 45-fucking-minutes of witches laughing, girls screaming, chains being dragged, graves being dug, and every other cheesy and cliché horror sound effect possible. It's excruciating to listen to and I deserve a gold medal for sitting through this whole thing. It actually became so bad that I started laughing at it. My two favorite parts are, "You're finished now Dracula! Nooooo!" and the fact that I'm almost certain they sampled *Toy Story*.

Was UAV under the impression that *Night of the Living Dead* was a silent film? Did they think because it was in black and white there must be no sound? Well, I hope they did think that, because if they knew there was sound and still expected you to play a fucking CD while it was on then they are retarded. *Night of the Living Dead* was meant to be watched and heard, not for you to play "spooky" music over top of it.

Now, while I like when companies included extras with their releases, UAV failed miserably and this release of the film overall is a disgrace.

Not even being in a large clamshell can save this. It is bottom of the barrel trash. Stick to your Media or VCI releases if you want to watch Romero's classic on tape.

FROM THE ROOFTOPS TO THE RAVES

AN INTERVIEW WITH STUART WALL

As you must have noticed by now, I've basically adapted the film Hellroller as my own. I pride myself in being the biggest fan of one of the most bizarre films ever made. This fandom gave me the opportunity to talk to and befriend co-director Stuart Wall. He has done us the honor of unveiling some of the stories and history surrounding this little-known slasher.

DAN KINEM: WHAT WERE YOU DOING BEFORE HELLROLLER?

STUART WALL: Before *Hellroller* I was selling cult and horror VHS for David DeCoteau (producer of *Puppet Master* and other films). Back when VHS was popular I made a living in sales. (I) sold titles like *Mark of the Devil*, *Faces of Death*, and more....

DK: HOW DID HELLROLLER COME ABOUT? HOW DID YOU GET INVOLVED WITH G.J. LEVINSON?

SW: Gary and I met from a mutual friend, Donald Farmer, who's also an active horror "B" director. When you join up with a partner, your ideas get squashed. Gary wanted to call this film *Scumbag* and I came up with the title *Hellroller*.

The premise of the story I came up with: the world's first serial killer in a wheelchair gets even with all the beautiful people in society for not giving him the time of day for being a cripple. Then Gary took over in writing the script and that's how this came to be....

DK: HOW WERE YOU ABLE TO GET A BUNCH OF GREAT SCREAM QUEENS AT THE TIME, LIKE MARY WORONOV, MICHELLE BAUER, ELIZABETH KATZEN?

SW: Before directing and producing *Hellroller* I worked on a book with

Farmer called *Invasion of the Screaming Queens*, which came in handy since I was able to meet so many well-known stars.

We tried to get Traci Lords to star in it at the time, but it didn't happen. I almost included Brink Stevens in the film, too. She wanted to do it, but timing was off.



"Scream Queens" book cover (1989)

DK: WHAT MADE YOU GUYS SHOOT ON VIDEO?

SW: Money. This was never meant to be a major production. It was an attempt to make a fun, low-budget horror film. After we shot and edited it, we ran it through a process called Film Look to add a more grain/film look to it.

DK: ANY STORIES YOU REMEMBER FROM ON SET?

SW: [It was] always a blast being around Mary Woronov. She invited us to her home and it was amazing seeing her art collection that included works by Warhol.

When living in Hollywood, my neighbor was best friends was Stu Gordan (*Re-animator*). One day Stu came over to my pad and saw how many VHS copies were in my library. He even borrowed a copy of *120 Days of Sodom* and I showed him the cover to *Hellroller*.

When we took Eugene in his wheelchair over to the grocery store

(Ralph's store), we had no permits. We strolled him by the water machine and in the store entrance with our camera. It was great!

We shot the bum sequence on the roof of my apartment. I was actually one of the bums -- my small cameo. It was when I had long hair.



One of these shady figures is Stuart Wall as a bum in *Hellroller* (1992).

At the time we shot Elizabeth Kaiten she was dating the director, Savage Steve Holland who shot *Better Off Dead*. They invited us to his house and we had a blast. He even gave me, as a gift, the opening animation stills from *Better Off Dead*. He also showed us his band room for fun. His drummer is that "Bobcat Goldfried" character.

[How the "no animals were harmed in this movie" disclaimer came about was, for one of our killings, we went out to a fish tackle store and bought jars of the most disgusting live bait, bugs, worms, you name it, and [they] were used on top of one of the horror effects in the film.

The soundtrack was actually done by a member of an old, famous noise industrial band. The musicians name was Randy Greif.

The scene where a chick gets scorched with an iron was based on a story a buddy shared with me. A friend owned an escort service and told me how he sent a girl out to do a trick and the customer hand cuffed

her and came out with an iron and scorched her back. True story!

The Michelle Bauer scene -- where she's doing the aerobic/dancing T&A segment -- was shot at a hotel off of Hollywood Boulevard. After the killing, it took forever to clean all that fake blood in the hotel shower.

DK: HOW DID YOU GO ABOUT RELEASING THE FILM? TALK A LITTLE ABOUT DARK SIDE HOME ENTERTAINMENT. DID THEY RELEASE ANYTHING ELSE?

SW: I now remember this was a B-movie distributor out of Ohio at the time, and since I was in sales I was able to sell this around the U.S. to video stores, too.

DK: DID YOU EVER SCREEN THE MOVIE?

SW: Yes, we actually had a screening of this at Cinespace in Hollywood. They still do events, too! Johnny Legend and Eric Caiden, who own the famous Hollywood Books and Posters, were in the film and were at the premiere, too. They now run the famous Grindhouse events at the Beverly Theatre in LA now owned by Quentin Tarantino.

DK: DID ANYTHING HAPPEN AFTER THE FILM WAS FINISHED?

SW: Yes, our still photographer at the time was later hired to do the artwork (design a VHS box cover) for a new horror documentary. Since he took our classic whore still of [the] Michelle Bauer dead scene he felt he had the right to use that still on this competitor's cover.

We did pay him for those stills to own outright. See, even though he took the photos doesn't mean he can still use them and profit off of them.

We filed for small claims courts. Shows like *People's Court* read cases that are filed and if they sound interesting will approach both cases.

They did and offered us I think around \$500 each no matter if you win or lose. We then went on *People's Court* in front of the famous Judge Wopner and bailiff Rusy (known for working on the Charles Manson case).

Long story short, Judge Wopner wasn't a fan of horror films and decided to not lean in our favor.

On our way out they asked me what I thought of Judge Wopner's decision, I replied [that] in [*Hellroller*] Part 2 we just might have to have the Hellroller kill Judge Wopner. This made it on TV. Classic!



Wall and Levinson on *People's Court*

DK: WHAT DID YOU DO AFTER *HELL-ROLLER*?

SW: After *Hellroller*, [when I was] still living in Hollywood, I began to meet people in the porn world. Since my background is in sales and that's how I make a living, I was convinced to join the darkside (ala porn) in selling porn VHS and now DVDs.

Jump 15-20 years into the future and I'm now a producer for Smash Pictures.

Making our own horror film was always a hobby on the side. I'm also a well-known DJ in the rave scene. I make a living DJing rave parties — electro and techno. You can see my clips on YouTube. I go by the name HYPNOTIC 23.

DK: DID YOU STAY IN TOUCH WITH GARY?

SW: To be honest Gary and I didn't really get along.

See, I come from the art world, more into artsy stuff, where he's into pure cheese. Gary didn't get along with Donald Farmer either.



Wall DJing under the name Hypnotic 23.

There's a part in *Hellroller* where Gary (who's in the movie pushing Eugene) says, 'I'm just a bum from Tennessee trying to make a burger out of fillet mignon' or something like that, [I] forgot the exact lines.

But yeah, Gary and I were friends during the shooting then had a falling out.

DK: ARE YOU SURPRISED THERE IS STILL AN INTEREST IN THIS MOVIE AND THAT VHS COPIES OF THIS HAVE SOLD FOR A LOT OF MONEY?

SW: Yes, [I'm] very surprised. With today's technology, when I did random searches, I found [VHS]fest among others.

It certainly has become a CULT phenomenon!

WALL'S CONNECTION TO SERIAL KILLER JOHN WAYNE GACY

"If I was to ever make another horror film, it would be about my correspondence with Gacy."

"I'm fascinated by dark surreal art and feel I'm able to express myself through my collection.

I'm influenced by artist such as Salvador Dali, Bosch, Man Ray and H.R. Giger.

I even have a twisted little story to share that has since turned into a collector's item worth a lot of money....

Do you remember John Wayne Gacy -- the infamous serial killer who would dress up like a clown and kill boys then bury them underneath his house?

Well, who knew that while serving his life term on death row, he was an artist? Not just any artist, but quite an eccentric and weird one to say the least. His famous pieces are *Snow White* and the *Seven Dwarfs* all warped out and other clown art.

I was even told Johnny Depp bought one of his pieces and it frightened him so much he had to get rid of it. I had to have one before he was gone.

Friends in the underground world told me how to contact him, and for around

\$50 I sent him my photo and what I wanted.

A month later I received my original disturbing piece of art. It's of him as a clown and me together in a cemetery. How morbid can you get?! I requested him to paint it of him killing me, but he wouldn't go that far.

When he began to call me Collect I felt it was time to say 'bye bye' to our letter exchanges.

Every time someone is over and I share this story with them, the painting sends shivers

up their spines. Since then, I sold it for a lot of money on eBay. I've read numerous articles on the travels of this painting since I last sold it. It started in a New York City art gallery, then was purchased by a musician in Boston. Apparently it brought such negative luck to him that various bad things started happening to him until he got rid of it.

The painting also appeared in a goth store in Burbank, Ca. called 'Dark Habits.' From there, it was purchased by Jonathan Davis, lead singer of the band KoRn. He takes it on tour as part of his serial killer collection. Just recently I discovered it on a Chicago auction site for as high as \$2,500.

Where will it end up next?"



The painting that Gacy sent to Wall.

KENTUCKY, KILLINGS AND COLA

AN INTERVIEW WITH DOUG ROBERTSON

Twenty-one years ago to the month, Doug Robertson unleashed *HauntedWeen* on the video consumer and the slasher world has never been the same. Tape Mold caught up with Doug just in time: he's releasing the film on DVD this month.

A WM. DOUGLAS ROBERTSON FILM

DAN KINEM: WHAT WERE YOU DOING BEFORE *HAUNTEDWEEN* AND HOW DID THE FILM COME ABOUT?

DOUG ROBERTSON: I was working at PageNet. It was a paging company in Los Angeles. My territory was Hollywood, Sherman Oaks, and Beverly Hills. I sold a lot of beepers.

DK: WHO HAD THE IDEA FOR THE MOVIE AND HOW DID YOU RAISE THE MONEY TO MAKE IT?

DR: It was all my idea. I'd already written 5 other screenplays. I wanted to write something I could produce.

All of the money raised came from my pocket, bank loans and credit cards. With all of my contacts in the industry at the time, I thought it would be easy to make back \$73,000. It's not as easy as it looks. I lost money on my film. I only sold about \$30,000 worth of VHS copies all over the country.

DK: THE FILM REALLY SEEMS TO BE A COMMUNITY EFFORT. CAN YOU DISCUSS THAT?

DR: It was very much a community effort. I had a lot of friends working

in the business that I knew from my major at Western Kentucky University Film/TV production school. I convinced them to take off three weeks to help me with my film.

All the cast and crew worked on a deferment schedule. No one made any money unless the film made money. That's why I had to keep things moving on the set and create a very fun working environment.

We allowed cast and crew to help with decisions. I said "no" a lot but every now and then Cory Lash (producer) and I would listen to good ideas and use them.

I didn't want to make the mistake that I was any smarter than anyone else on the set. Creativity on a movie set is contagious. Good ideas come from every angle. The smartest guy looks at all the angles.

DK: DO YOU REMEMBER ANY ON-SET STORIES?

DR: I do, but there are many. We covered some of those in the producer/director commentary part of the DVD. The new DVD is full of extras including the documentary, *The Making of HauntedWeen*. Very simply, it rocks!!!



Buy the DVD at Hauntedween.com.

DK: HOW DID YOU GET THE FILM RELEASED? WAS CONSUMER VIDEO YOUR VHS COMPANY? DID THEY EVER RELEASE ANY OTHER MOVIES?

DR: Consumer Video was my company, in name only.

I was offered three distribution deals in Hollywood. All of them were crap where no money was given upfront and I would get 70 to 80 percent of the profits. It sounds good on paper, but that's the worst deal any filmmaker can ever make. Expenses rack up considerably when a distributor takes a movie overseas or to different film markets.

If I had done that, I would have lost the rights to my entire film and gotten nothing. That's why I self-distributed.

The film stood on its own, however. Most people liked it or loved it, very few hated it. All that matters when a film is in the hands of viewers is that they think you tried to make an entertaining movie.

We cut some corners but stayed within budget.

It was the best I could have done at the time I made the film. I'm proud of the film, but I'm [more] proud of the accomplishment that my cast and crew created. I was just the head of the company. I relied heavily on my peers.

DK: HOW DID YOU FEEL GETTING YOUR MOVIE OUT AND SEEING IT IN VIDEO STORES?

DR: I remember walking into a video store in Los Angeles and seeing my movie on the rack. It was surreal. I'm still amazed that the movie made it out of the post house. It's a good feeling to accomplish such a huge undertaking.

I would not do it again, however. I never knew just how much work and luck was involved. I got very lucky. So many things could have

derailed the project. I must have had an angel — that liked horror/comedy.

DK: ARE YOU STILL IN TOUCH WITH ANY OF THE CAST OR CREW? DO YOU KNOW WHAT ANY OF THEM ARE UP TO?

DR: I keep in touch with a few of them. Facebook is a huge help.



Doug mentioned he is still in touch with Brian Blackely (Kurt) through Facebook.

But making a movie is like any job. You meet people from work, share stories and break bread with them. And then life goes in a different direction and we continue down the path. I really enjoyed working with everyone. I got along well with everyone. I think they got a long with me as well.

DK: WHAT HAPPENED TO THE HAUNTED-WEEN II THAT'S PROMISED AT THE END?

DR: I probably would have made *HauntedWen II* if the first had made money. I wrote almost all of the screenplay.

It's very clever. I think it would have done better than the first one. It had more appeal and many more locations.

DK: DO YOU HAVE ANY PLANS TO MAKE THE SCRIPT FOR HAUNTEDWEEN II AVAILABLE ONLINE OR EVER RELEASE IT?

DR: I don't have that script anymore. It was lost in a storage unit fire in 1995, along with some other [*Haun*

edWeen] memorabilia and many memories of my life growing up.

It was a freak phenomenon. A thunderstorm hit Portland, TN. A lightning bolt struck the building my storage unit was located. My unit and 11 others burned to the ground. Nothing was salvaged.

DK: ARE YOU A HORROR FAN? I NOTICED THE HORROR POSTERS IN THE FILM.

DR: I used to be a horror fan, but as I have gotten older, the movies scare me.

I like vintage horror more than the *Saw*-like movies. They scare me way too much. The special effects these days are so real. It's almost painful to watch some of the new horror.

DK: I READ THAT THERE WAS SUPPOSED TO BE AN ANNIVERSARY SCREENING AND A DVD RELEASE. WHAT HAPPENED WITH THAT? WHAT ABOUT THE EXTRAS?

DR: We did a screening on Halloween night at Western Kentucky University. Ten people showed up. Bottom line is that no one knew about it.



Photo by Cooper Burton
A couple at the *HauntedWeen* screening

If the DVD had been completed on time, I would have released it a year ago. Sadly, the guy I was working with had some issues at the time. I was too deep financially into him to fire him. So I had to wait it out.

I've had the DVD ready for almost a year now. So hopefully I will sell a

few. Mostly, I'm glad that the cast and crew will have something that will last instead of an antiquated VHS copy.

I've heard that some folks have created DVD copies. Coming from an original VHS copy, the quality is going to be poor. My DVD is digitized from the master. The sound is awesome and the movie looks better than ever.

DK: DO YOU STILL OWN THE MOVIE OR VHS OR HAVE ANY PROMOTIONAL STUFF OR PROPS?

DR: I don't have any props. I do have the hunting cap that Hanks wore. I also have a few VHS copies left. And I have a few t-shirts from the release of the movie in 1991.

DK: WHAT DID YOU DO AFTER *HAUNTED-WEEN*? DID YOU EVER END UP MAKING A FOLLOW-UP FILM?

DR: I never made another movie. I did some business projects for a few companies... corporate videos. *HauntedWeen* was my only creative jaunt.

DK: HOW DO YOU FEEL THAT YOUR MOVIE HAS BECOME A CULT CLASSIC AND THAT THE VHS OF THE FILM HAS BECOME A COLLECTOR'S ITEM?

DR: Wow, I didn't know that. I am humbled. Thanks for that huge compliment.

DK: LASTLY, I WAS CURIOUS WHY THERE WAS SO MUCH RC COLA IN THE MOVIE?

DR: RC was a huge sponsor. I love Big Red and drank it like water.

They had a guy come to our set everyday to make sure we had soda for the cast and crew.

They even installed a fountain in our production office. We had RC, Big Red, Upper 10 and Diet Rite. I don't know how I remembered that one. And of course they gave us shirts to wear.

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THE
UNTOLD
STORY OF
THE
VHS
COLLECTOR

There's still time to get involved! We're looking for people to interview, people with old pictures involving VHS or video stores, people who own the rights to any films, film clips, or music and anyone who could provide us with animation. For more details, visit AdjustYourTracking.com or "like" Adjust Your Tracking on Facebook. Want to help us out? E-mail us at tapemoldzine@gmail.com.

VIDEO SPOTLIGHT

World Premiere

HOME VIDEO™
R10

When it comes to collecting VHS, I have always been really attracted to the more obscure and offbeat companies rather than the ones the majority clamors for (like Vestron and Wizard).

Don't get me wrong, I love those companies and both of them released a lot of great films, but it's companies like Tapeworm Video, AIR Video and World Premiere Home Video that I truly love and hunt down.

I feel like these companies haven't been fully explored yet. In fact, for all three of those companies I have found titles that I've never heard anyone mention, never seen any pictures of, and, as far as the collecting world was concerned, didn't exist. That's what I love about the hobby and that's what I am talking about when I refer to the pure bliss you get from the hunt.

With World Premiere, the main attractions are, of course, their big boxes with fantastic artwork and the obscure and sleazy nature of their films. The first time I ever heard of them was after watching the documentary *The Legend of Bigfoot*. I immediately fell in love with the movie. It was actually what sparked my love for Bigfoot in general. I wanted to find out when it was originally released and how to get it.

The original release was by World Premiere and I was hooked from the start. I needed that tape more than anything. It moved to the top of my wishlist and became even more of a holy grail after I lost an auction for it

on eBay (the only time I've seen an uncut box sell on there in the past eight months). It never occurred to me this company might have released other movies and that they might be easier to find. That's when another World Premiere tape fell into my lap. I was at Cinema Wasteland and a friend of mine, Earl Kess, had a copy of the film *Sweater Girls* he was giving away because the tape had snapped. I snatched that shit up faster than you can search "big box" on eBay. I knew one day I would have the ability to fix said tape and all would be perfect in the world.



Sweater Girls front and back covers.

That's when I noticed there was a catalog number on this release WPO02. I thought, "Could *Legend of Bigfoot* be the first release or are there more?"

While searching the Internet for more information, not only did I find another World Premiere release, but also simultaneously found out one of my all-time, most wanted tapes since I started collecting was released by them.

I saw the film *Caged Fury* was actually fairly common and was the first release they put out with the catalog number WP001. I was able to pick up an uncut box for under \$10 online.



Caged Fury front and back covers.

The other film was *Let's Play Dead* (aka *Schoolgirls in Chains*). Even before I knew it was a World Premiere release, I was attracted to the title and unusual artwork (an axe smashing a children's doll-house). After realizing it was released by them, it became the tape to find.



Let's Play Dead front and back covers.

I began searching for it, but it proved much more difficult to find than the two I owned already. That is, until one day it popped up on eBay just in time for my birthday. I immediately talked my girlfriend (shout out to Ally) into buying it for

me. I was going to win it no matter what it went for. Some jackass ended up forcing me to pay more than I wanted, so *Let's Play Dead* became the first \$80 tape in my collection. It was WP003, which lead me to believe *Legend of Bigfoot* was WP004. I couldn't find any more titles by them so I guessed they released four titles total.

In the time period of the next couple months I teamed up with VHSshitfest tech guy, Dabeedo, to fix that copy of *Sweater Girls*. We took a splicer from the school and went to work. The film now features an awkward edit, but other than that it is perfect.

I also found out that, strangely enough, World Premiere had released *Let's Play Dead* under its original name of *Schoolgirls in Chains* (my preferred title). I was blown away and don't quite know why it exists. My only theories are that either they released a run of the film under that title first -- but someone had a problem with the title and it was changed -- or one was a Canadian release and the other a U.S. release. The catalog number is also WP003. It's even more rare than *Let's Play Dead* and sold for way more than I could afford on eBay. It is now at the top of my wishlist.



MoviePosterDB.com *Schoolgirls in Chains* cover

Seeing a trend here?

Also during this period, my friend Louis Justin (Massacre Video) turned me onto the fact that *Sweater Girls* was released with two different covers!



Scanned by Louis Justin
Sweater Girls' alternative covers

Now World Premiere is really fucking with me. Just when I think I know all about them, they throw me a curve ball. I have no clue why they released two covers other than maybe to appeal to two slightly different audiences. One cover reminds me of *American Graffiti* and the other has a more sex comedy look to it.

Lastly, during this period, a minor dream of mine was met... I found *Bigfoot*, *Legend of Bigfoot* that is. I start realizing that as they go along the releases get harder and harder to find. It was WPC004.



Legend of Bigfoot front and back covers

I now had all four World Premiere Home Video releases and I

couldn't be happier...

Wait, what's this? You thought that was it? Nice try. I found out they took a forer into porn with a movie called *Bouncin' in the U.S.A.* This movie doesn't follow the same layout design as the rest of the releases, but it still features their logo on the back and makes me nervous that they released a bunch of adult stuff and I just can't find them. That's one of the only problems I have with AIR Video, they released a ton of adult titles that I'm not really interested in for the most part. I have yet to find out if they put out any other adult titles besides *Bouncin'*, but I really hope not.



Bouncin' in the U.S.A. ad and cover art

Look out! That's not it! Yet another WP curve ball popped up when legendary collector/friend, Edward McHale Jr., posted a picture of a movie called *Back Street Hustle* on fucking World Premiere.



Back Street Hustle front and back covers

I immediately did a search to find out information on this movie and to see if I could snag it somewhere online for cheap, but not a single mention of this title came up anywhere. I messaged Ed and was thankfully able to work out a trade with him. Now I couldn't be more excited to see what this movie is and what catalog number it is.

I mean, it could show up and be WP005 and then I might have them all (though I somehow doubt it) or it could come and be WP015 and then I know that I'm nowhere close to having them all, but that's all part of what is so great about this hobby. It's as close to an archeologist as I'm going to get and it feels amazing.

After an excruciating six days, the tape finally did show up. I ripped it open quicker than I ever thought I could. I almost cut myself with a knife in the process.

I am holding an insane rarity, the up-till-this-point unknown fifth World Premiere release! Yep, WP005. It turns out it's an alternate title for a boring Canadian *Paper Moon* rip-off called *Three Card*

Monte.

Remember that porno I mentioned called *Bouncin' in the U.S.A.*? Well, I was able to find a copy in the adult section on eBay right before finishing this article, and, despite having a different layout than the rest of WP's releases, guess what catalogue number it was? WP006.

I couldn't believe it worked out this way. It's almost like I was destined to find these releases in order. I love finding out more and more about this company.

Bouncin' in the U.S.A. itself is just a soft-core, shot-on-video movie about big boobs and some random guy who loves them. It is absolutely terrible, but adds a whole new level to this company and now I have even more questions.

Did they release any more porn? Did they really only last on year? Do I have all the releases by World Premiere? Is another one going to pop up out of nowhere? Only time will tell. I hope I have all the releases, but deep down inside I actually don't. I hope they released 100 movies and I'm on the long road to collecting each and every one of them.

<i>Caged Fury</i>	WP001
<i>Sweater Girls</i>	WP002
<i>Sweater Girls</i> (alt. cover)	WP002
<i>Schoolgirls in Chains</i>	WP003
<i>Let's Play Dead</i>	WP003
<i>The Legend of Bigfoot</i>	WP004
<i>Backstreet Hustle</i>	WP005
<i>Bouncin' in the U.S.A.</i>	WP006

As far as I can tell, the company only released stuff in 1985, though it seems unlikely they could release six movies in both the U.S. and Canada in only one year.

AN INTERVIEW WITH ACTOR BRIEN BLAKELY

OF *HAUNTEDWEEEN*

'Batter up, dude!'

Brien Blakely has really done it all. Not only was he the star of the classic horror film, *HauntedWween*, but he played minor league pro baseball, worked for the Atlanta Braves, reported for *E!*, covered the O.J. Simpson trial, hosted numerous TV shows including *Weekend Warriors*, had a recurring role on *The Practice*, starred in a documentary about his baseball career called *Faded Glory*, and the list goes on.

He currently anchors at KCPQ in Seattle. He graciously sat down to answer some questions about *HauntedWween* and his career in general.



Brien Blakely tied to an electric chair.

DAN KINEM: How did you get involved in acting and how did that lead to your role in *HAUNTEDWEEEN*?

BRIEN BLAKELY: For me acting was a dream when I was little. [I] never really took it seriously until Doug Robertson said he was doing this film, and even after that acting was never really my focus.

It was always just fun for me way back when in the early 90s.

DK: WAS THIS THE FIRST TIME YOU WERE IN A MOVIE? DID IT MAKE YOU NERVOUS TO BE THE LEADING MAN?

BB: It was the first time in a movie for me. I had done a lot of TV news commercials and hosting leading up to *HauntedWween*, but, I really had no acting experience. So it was new.

[I was] never really nervous. We were all friends just hanging out makin' a movie together, which was really, really cool and Doug was the best to work with.

DK: DO YOU REMEMBER ANY ON SET STORIES? HOW WAS IT TO GET TO SHARE SCENES WITH THE BEAUTIFUL AND TALENTED BLAKE PICKETT? ARE YOU GUYS STILL IN TOUCH? HOW ABOUT ANYONE ELSE FROM THE FILM?

BB: [I] don't remember too many on-set stories except I know we all had a lot of fun together.

I do remember I got to drive around a brand new Chevy Corvette. That was a blast!

As for Blake Pickett, [she's] a beautiful woman. [It is] not bad to be opposite her. We actually ran into each other years later in Los Angeles at some movie premiere party and caught up on old times.

Kurt Swaggner (producer) and I talk every now and then. [And] a couple other guys we touch base on Facebook every so often too.

DK: WHAT WAS IT LIKE TO BE STRAPPED TO AN ELECTRIC CHAIR? EVEN BETTER, HOW WAS IT TO BE THE HERO AND KILL THE VILLAIN WITH A SHOTGUN?

BB: Ahhh, the electric chair...too funny. [It was] an exercise in over-acting. That was one of the most fun scenes to shoot and then the final scene with the shotgun was what guys dream of: being the hero. And you get to shoot a gun that seemingly had one heckuva a blast to it. Gotta love film making.

DK: WHAT DID YOU DO AFTER THE FILM?

BB: After *HauntedWeen* I moved to Los Angeles and did the L.A. acting thing for a bit. I quickly realized it was not what I wanted to do. I was a news guy and wound up doing a lot of hosting of shows and stayed in that field. I did re-occur on *The Practice* as an anchor reporter and did other roles as a reporter, so I really played myself.

DK: WHEN DID YOUR BASEBALL CAREER BEGIN? CAN YOU TELL US A LITTLE ABOUT *FADED GLORY*?

BB: I wound up doing a ton of sports commercials (Reebok, Mountain Dew, etc.) when I was in L.A.

At the auditions it's a who's who of retired athletes still looking for that adrenaline rush and I found a group of guys that all played baseball, so we decided to all play baseball on the weekends in the old man leagues.

[It's] very, very competitive and it's always great to put on the uniform and sit in the dugout with the guys, which is what *Faded Glory* is all about.

DK: WHEN DID YOU FIRST GET TO SEE *HAUNTEDWEEN* AND WHAT DID YOU THINK? WHEN WAS THE LAST TIME YOU WATCHED IT AND HAVE YOU SHOWN ANY OF YOUR FAMILY OR FRIENDS?

BB: When I first saw *HauntedWeen* I thought, "Wow, we did that? What fun!" And I thought, "Oh my god, what a crappy actor I was!"

In the couple of decades since the movie was shot I've looked at it maybe five times. My friends will bring it up to me and we all get a good laugh.

DK: DO YOU OWN THE MOVIE? HAVE YOU EVER SEEN IT IN A VIDEO STORE?

BB: Yes, I did see it in the video store once in Bowling Green, N.Y. and we got a huge kick out of seeing it on the shelf. It's like we all had arrived. Little did I know when I got to L.A. everyone was into acting, from the elementary school janitor to the cardiologist.

DK: HOW DOES IT FEEL TO BE THE STAR OF A CULT CLASSIC HORROR FILM THAT NOW IS HIGHLY COLLECTIBLE?

BB: It's funny, I don't really see myself as the star of a cult classic. It's been so long, but now that we're talking about it again I am very proud to be a part of something so cool. It was a wonderful time for all of us. Films last forever, especially in the horror genre.

DK: WHAT ARE YOU DOING CURRENTLY? DO YOU STILL ACT OR STICK STRICTLY TO BEING A NEWS ANCHOR?

BB: I am the morning anchor for Fox in Seattle. I got back in news full time and left L.A. back in 2003 after doing *E!*, *HGTV*, game shows, reality shows, sport shows, kids educational talk shows, etc.

I went back to my roots [which is] news and got out of L.A. Two years in PHX, six in Charlotte, and now two in Seattle.

My wife and I are so proud to be the parents of a nine month-old little boy who I hope will fulfill the dreams in his life that I have in mine.



PUMPKING

Gordy Falk: The Pumpkin Man, Myth & Legend

I'm sure there isn't a kid alive who hasn't taken a knife to a pumpkin's throat at least once in their lifetime. I mean, it has been an American tradition since, at least the 18th century. You've probably struggled at least once trying to carve those tricky teeth or craft the perfect pained off eyes. If only you had known of the pumpkin-carving legend, Gordy Falk's "How-to" video, you all could have been masters by now. Everyone knows that the most important skill to have during the month of October is the perfect knife-holding techniques and the ability to add subtle nuances to your pumpkin piece -- taking your simple Jack-o'-lantern from being a silly kid-made decoration to a work of veggie art. Gordy Falk not only knew this fact, he lived it.

For those who don't know the name Gordy Falk, you must have been living under a pumpkin for the past 25 years. In 1988 he released a video entitled, "How to Carve Great Faces for Halloween with Gordy Falk 'The Pumpkin Man'" but his legendary journey

goes back even before that. According to Gordy's ex-wife, Katie Falk, he started carving pumpkins in 1975. The two met on a blind date in 1972, were married in 1973, and in '75 they attended a "family pumpkin party" together where Gordy grabbed his first knife to carve. It expanded from there as he carved hundreds of pumpkins in their home in Whitefish Bay, WI.

He was so skilled at carving pumpkins and it became so big and popular that the city asked him to move his pumpkin carving from his home and neighborhood to Cahill Park in Whitefish Bay, says Katie. "At one point traffic was so jammed at our house that the village had to call in extra police just to direct the traffic," Katie said. An article from 1991 backs this claim up: "Last year, [Gordy] wanted to carve 1,000 pumpkins and thousands of people came to look at them, tying up traffic on various streets from the lake to the freeway and all along Marlborough [Drive]." This was known as the Great Pumpkin Festival and 2012 marks the 26th anniversary.

Gordy's likeable quality and insane skills managed to gain him worldwide fame, too, when a family friend asked if he would be interested in doing a VHS about his pumpkins. He jumped on the opportunity and went to New York City to Elm. Katie said their friend was a "very good business man" and it's evident in just how widespread and popular this "How-to" VHS got. It was in many major retail stores like K-Mart and was even re-released once in 1990 with a pumpkin carving knife attached.

I mark 1990 as the year the fame started going to Gordy's head. Numerous articles were written about him, even reaching all the way to the LA Times. Around this time he also began attempting to set a Guinness world record for largest number of pumpkins carved. No one I interviewed or talked to has ever confirmed that he reached this record, but he did carve over 1,000 pumpkins in a row which is a feat that could drive any sane man mad. "I've even seen him carve a whole pumpkin in less than a minute," Katie said.

In 1991, after what must have been a huge disappointment in not getting that record, Falk tried to expand the Pumpkin Festival in order to prove something to himself. According to Kevin Buckley, who runs the Great Pumpkin Festival currently, Falk was met with resistance from numerous parties. The police rejected his request to move the festival to Heidelberg Park because the police department estimated it would cost up to \$30,000 to control traffic at that location.

Falk then moved his 1,500 pumpkins to State Fair Park for an event called "The Ultimate Haunted Maze." This lasted only 2 years, and in 1993 Falk was looking around for

a new place for his display but found none. This is the year Falk let his obsession with pumpkins really take over his life. Not only did his run as the pumpkin master and runner of the local Pumpkin Festival end, but so did his marriage. In '93 Gordy and Katie were divorced due to what can only be assumed was pumpkin-related issues (pure speculation, but



How to Carve Great Faces front cover

look at the facts).

According to Kevin Buckley, "Falk never appears again in any articles after 1993. [H] seems to be a story about a guy who started something, expanded it out of his village and out of control and then it died out while we continued to keep [the Pumpkin Festival] going without Gordy."

After trying to reach out to Gordy to find out what he is doing, I sadly



Gordy Falk, known as Whitefish Bay's "Mr. Pumpkin," displayed his carved jack-o'-lanterns at his home Friday.

Jim Gehrs took this photo of Falk in 1987. It appeared in the *Milwaukee Sentinel*.

and declined any interviews.

He no longer lives in Whitefish Bay and no longer carves pumpkins, but his legacy is not forgotten.

There have even been two people in that Wisconsin area who were inspired by Gordy and also gained somewhat local fame, Lee Saberson and Craig Voskul.

"Gordy Falk, helped [me] hone my craft," Saberson said.

"The smiley-faced pumpkins with two large teeth and adjoining eyes is one of Falk's legacies"

So in the year 2012 (25 years after that video was released), I attempt to channel my inner Gordy and carve a pumpkin, but slowly realize you can't channel Gordy. No one can. Not even his successors. The man is a master carved from the hands of God himself.

He himself was the original Jack-o'-lantern (which I now call Gordy-o'-lanterns). He constantly pushed his

art to the limit – mastering pumpkin carving techniques to the point where he forgot about the world around him.

His insatiable urge to one-up himself and take it to that next level may have ultimately defeated him, but the legacy he left will never be forgotten.

So instead of even attempting to work the pumpkin like Gordan once did, I just stick to my one-toothed mongoloid-looking atrocity and I'm happy with that. No, it might not be on Gordy's level, but it's the best I could ever hope to do.

While your pumpkins may rot away, Gordy, you never will, and I will forever remember your big orange vegetable art as some of the most beautiful to have ever existed.

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